

Fleischer's ANIMATED NEWS

VOL. 2 NO. 2 10 CENTS

JANUARY 1936



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THE RELIEF FUND

There has been some misunderstanding and confusion regarding the Studio Relief Fund. It appears that the purpose, intention and the manner in which the Fund is utilized is not clearly understood by some of our members, and accordingly we herewith reprint in more complete detail the rules and regulations governing the Relief Fund.

THE PURPOSE OF THE FUND

The Relief Fund is maintained for the specific benefit of members of our organization who may require assistance through illness, accident or other unforeseen circumstances.

We desire to make it very clear that the Fund is strictly intended for and applicable to the men and women who form the Fleischer Studios organization.

We want to make it clear that this Fund is not intended to assist friends and relatives of members of this organization.

It will be conceded that when the Fund is used to assist outsiders who happen to be friends or relatives of our members that it is entirely unfair to members of our organization.

It is obviously unfair to inform a deserving case within our organization that sufficient funds are not available to help him because the money has been used to assist outsiders.

Admittedly it is difficult to draw a very definite line between the member of the organization and a close relative as in the case of a wife or husband or actual dependant of an employee. In such cases the committee of Department Heads will take such facts into consideration should relief be applied for.

But when a member of the organization requests assistance because some outsider in whom he is interested requires aid, that employee, if aided, is actually depriving a worthy case within our organization by withdrawing funds which are intended for the assistance directly of our own members.

HOW MONEY IS COLLECTED FOR THE FUND

The money received from the sale of the Animated News, approximately \$15.00 each month, is deposited without deductions in the Relief Fund. It must be understood by members of this organization that the purchase of the Animated News is not compulsory and that whether you purchase the book or not has no bearing on the Relief Fund. In other words, a member who does not care, or is unable to purchase the Animated News does not by any means forfeit his right to receive aid from the Relief Fund. To make this doubly clear, we may say that it is not necessary for you to purchase the Animated News if you do not care to do so, but if you do buy the book you are actually doing your part to help your fellow member.

Please do not connect the Relief Fund with the Animated News. One has absolutely nothing to do with the other and again we repeat if you do not care to purchase the Animated News there is absolutely no obligation, and in addition you have not forfeited your right to ask for relief.

On the other hand it must be clearly understood that your purchase of the Animated News or your participation in the occasional raffle does not entitle you to relief from the Fund. Whether or not you are entitled to relief is strictly a matter to be decided by a meeting of Department Heads who make their decision purely upon the merits of the case before them regardless of that member's participation in the News or the raffle.

The Fleischer Studios each month donates \$15.00 to the Fund.

Each month a raffle is conducted which adds a little more to the Fund. We also wish to remind you that you are under no obligation whatsoever to enter the monthly raffle. If you do, you may be a lucky winner. If you don't, you have not forfeited your rights in the organization in any manner. In simpler words, whether you do or do not take part in the raffle has absolutely nothing to do with the Relief Fund. However, if you do take part in it, whether you win or not, you are helping your fellow members.

HOW THE FUND IS DISBURSED

All monies loaned to employees from the Relief Fund will be disbursed without interest or charges of any kind.

Should a member of our organization become ill or in any other manner require urgent assistance, the member must bring the circumstance to the attention of the head of his department and must furnish the department head with sufficient detail in connection with the case in order that the case may be presented properly to the Studio Relief Committee.

The Studio Relief Committee consists of heads of all departments in the organization.

At regular weekly meetings or sooner in cases of emergency, this Committee will hear the case in question presented by your department manager, and the Committee will have full power to decide to what extent and in what manner the employee in question will receive aid from the Relief Fund.

The Relief Committee in each case will use its best judgment in determining what shall be done and will, of course, gauge their decision by the amount of money at that time available in the Fund.

Generally speaking, the Committee will not disburse more than one half of the sum available in the Fund, because it is the purpose of the Committee to help all deserving requests in some manner even though it may be very small.

In arriving at their decisions the Relief Committee will in each case take in consideration the length of time the employee under consideration has served in the organization.

They will also consider the character, reputation, and other qualities of the member.

Following the decision of the Relief Committee in which financial relief is recommended, a check will be drawn in the amount designated by them to the order of the person in question.

When a case is to be presented to the Relief Committee, the Committee will be notified of such meeting and although there are fifteen department heads in our organization, it will be only necessary for six or more of such department heads to take relief cases under consideration.

These six or more will vote as to the manner in which relief shall be effected and a vote of two-thirds of the members present will be deemed sufficient to carry.

Our Animated News will print each month the record showing how much money is available in the Studio Relief Fund and will also inform you as to how much of such money was used for relief.

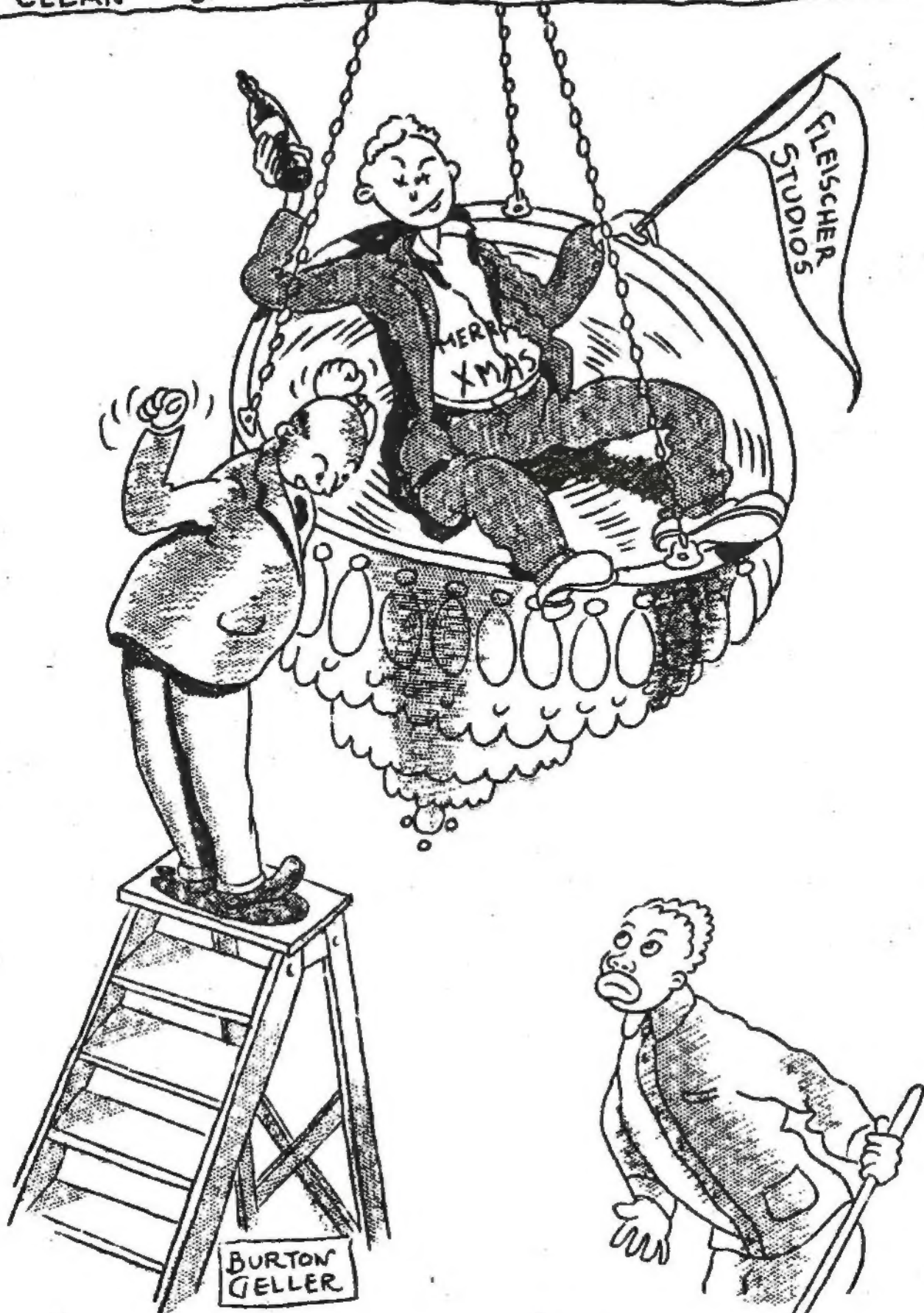
Below you will find a list of managers and their departments who also comprise the Relief Committee:

Sam Buchwald	Business Office
Vera Coleman	Office Supervisor
Izzy Sparber	Animation Department
Edith Vernick	Inbetween Department
Aaron Krawetz	Inking Department
Frank Paiker	Coloring Department
William Turner	Editorial
Erich Schenk	Background Department
Louis Fleischer	Music Department
Charlie Schettler	Studio Technician
Kittie Pfister	Cartoon Camera
Nelly Sanborn	Timing
Jeff Price	Planning Department
Joe Fleischer	Maintenance
John Burks	Stereoscopic Department

In conclusion it would be well to state that in operating the Relief Fund under the plan outlined above, that the Department Managers have assisted to date eleven deserving cases in our organization in the sum of \$600.00 and we want to assure you that we will welcome any plan you may have to help swell the Relief Fund and again remind you that it is not necessary for you to donate one cent to the Fund if you do not care to do so, and even if you have never purchased the Studio News or entered the raffles your request for assistance will receive the same fair and careful consideration as those who have purchased the book or entered the raffle.

May Fleischer

MANAGER OF HOTEL PARAMOUNT: "SO YOU
CLEAN UP HERE EVERY WEEK, DO YOU?"



TINNYPIES

by V. ROBERTA



ROSE SCHOENBERG was born in Boston, Mass. She was the first child and her mother apparently was encouraged because three children followed. At two years of age, Rose found herself in Europe, but before reaching the old country, or we should say, she came near not reaching it, she almost fell overboard. She soon came back to the States and celebrated her third birthday in New York, then returned to Boston. At the age of ten, she returned to New York. (This is getting to sound like a travelogue.) However, her coming to Gotham this time was a serious affair. She had an auto mishap in Boston and injured her spine, the trip to New York was to consult a specialist.

After settling in New York, Rose started to school again. While in grammar school, she won an essay on "Fire Prevention". She graduated from Washington Irving High School. She also attended the Saturday classes at the well-known Parsons School. Her first job was textile designing. Some of her work, paintings on glass were purchased by Stern Bros. Rose also worked for Sarory, the Fifth Avenue photographer, retouching positives.

She came to the Studio January 13, 1931 starting as an opaquer. Later she did matching and then planning, where she is now. She is five feet two inches tall and weighs 100 pounds. Rose says she reached a top in weight, by touching 105 pounds after ten weeks in Camp Belawanna at Honesdale, Penna. She taught arts and crafts while at this camp. She plays piano and violin (not at the same time).

Her favorite color is blue, which matches her eyes. She has brown hair which is naturally curly. She has two moles on her back. Wears pajamas to bed and likes to sleep late. Always eats before retiring and is a sound sleeper. Has a hobby of saving all her birthday and Christmas cards. She also collects Scotch stamps. A Scotch friend is helping her, unlike most Scotchmen, he is very generous and gave his approval to the collection.

Rose has a temper, but can forgive and forget. She is slow to make friends but holds the friendship once it is made. Her favorite expression is "dammit", she doesn't smoke and likes an "Alexander" as an occasional drink. Loves to dance and is one of the five girls in the Studio who have NOT taken dancing lessons. She is not fond of movies, but likes shows and music. She worries about anything and everything and is upset easily. Very fond of dogs and vice versa. The same goes for babies. She has a Collie Terrier, named "Sheppie".

Her favorite flower is the Orchid. Any boy wishing to send her a big bunch, can have her address by addressing this department and enclosing a stamped envelope. Rose says she can't cook but likes to knit. She is very sympathetic, a good listener and enjoys a good argument. Fond of roller skating, likes to walk in the rain or snow. Dotes on raw onions with hamburgers and uses very little seasoning with anything. Desserts are her weakness, the richer the better. She is generous and not extravagant. She likes to be and always is on time for appointments. Dislikes people who do not keep their's on time. Hates to exchange anything. Has an ambition to go to California. Rose says she is a son worshipper. (Sorry) Sun worshipper.



SHE SAYS IT BREAKS THE MONOTONY!!

TINNYPIES

by Roberta



WILLIAM TURNER or Bill, to most of us, was born in Brooklyn. This should not be held against him, as people born in Brooklyn can't help it. Which reminds us why so many people were born in Brooklyn. By the time the storks reached the southern end of Long Island and Brooklyn, they were exhausted and couldn't make New York, and the East River was too deep to wade and storks can't swim. Since then they built Brooklyn Bridge and relieved the congestion.

Bill went to school in New York City but confesses having spent several years in Utica, New York, which used to be the old Indian village, You-ticka, so-called because of the wood ticks that infested the place and finally got you.

Bill says he had no childhood ambition, other than to get away from Utica and return to New York. Now that he is back he is satisfied. He has no other ambition than to do a good job where he is. He says he has no illusions. (Since Thurston and Houdini are gone, who has?)

Bill at one time worked with Pat Sullivan, doing "Felix the Cat". Bill claims while on this job he did everything from running errands to washing cells, as he explains it, "In those days, a guy had to do a little bit of everything". Then he associated himself with Bert Green, the newsreel cartoonist. At Long Branch, N. J., Bill worked for "Krazy Kat". All in all, Bill has been in the cartoon industry some sixteen years which makes him quite an old timer.

He is very fond of sports and leans to baseball. He reads a great deal, O. Henry being his favorite author. (By the way, which did you like best. "Bagdad on the Subway" or "Cabbages and Kings,") Bill's hobby is bowling, at which he claims he is fair. (See standing in Popoye's column.) He indulges every so often in his favorite dish, hamburger and onions. Speaking of onions reminds us that Bill hates crowds, and we guess after this piece de resistance, the crowds aren't so very fond of him. Another of Bill's pet peeves is English actors and he reserves a very special peeve for English child actors. Bill is not of a gloomy disposition, but he lights up when Lucky Strikes are around. He isn't superstitious, but considers it unlucky to get smacked by a truck. Bill is rather moody and not given to making friends easily. Dislikes to pose for a photograph and as this goes to press, he is being coaxed to "watch the birdie".

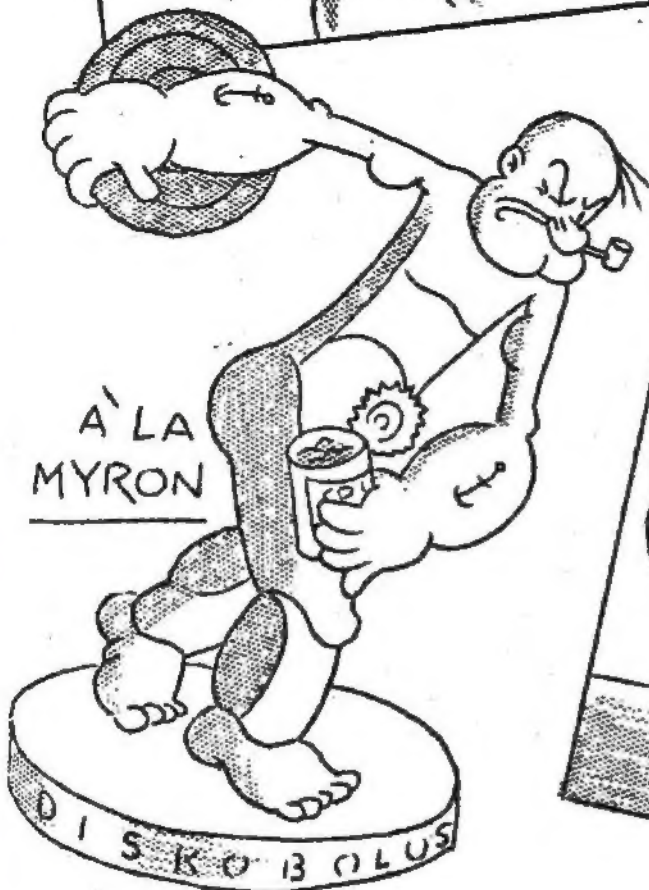
Bill came to the Studio in 1926. He has served in the capacity of a Planner, Inker, Cameraman, Inbetweenner and has also worked in the Timing Department. For the past four years, he has been head of the Story Dept.

Bill is not married, he says that is his natural look. He is five feet four and one half inches tall, weighs 150 pounds. He has brown hair and blue eyes. He wears Civil War clothes --- Blue or Gray.

A LA RAPHAEL



A LA MYRON



WHAT THE OLD MASTERS MIGHT
HAVE DONE WITH POPEYE

LOU
FREE-
MAN

For the benefit of most of us who lost our programs, we re-print the following.

MAX AND DAVE FLEISCHER
Present
FIFTH ANNUAL CHRISTMAS DINNER

"FLEISCHER FROLICS OF 1935"
Featuring
"A PLASTERED CAST OF 250 ARTISTS"

ENTERTAINMENT

DINNER

DANCE

NATIONAL ANTHEM

PROGRAM
OVERTURE

A Medley of Fleischer Tunes

A Necessary Evil - - - The Messer of Ceremonies

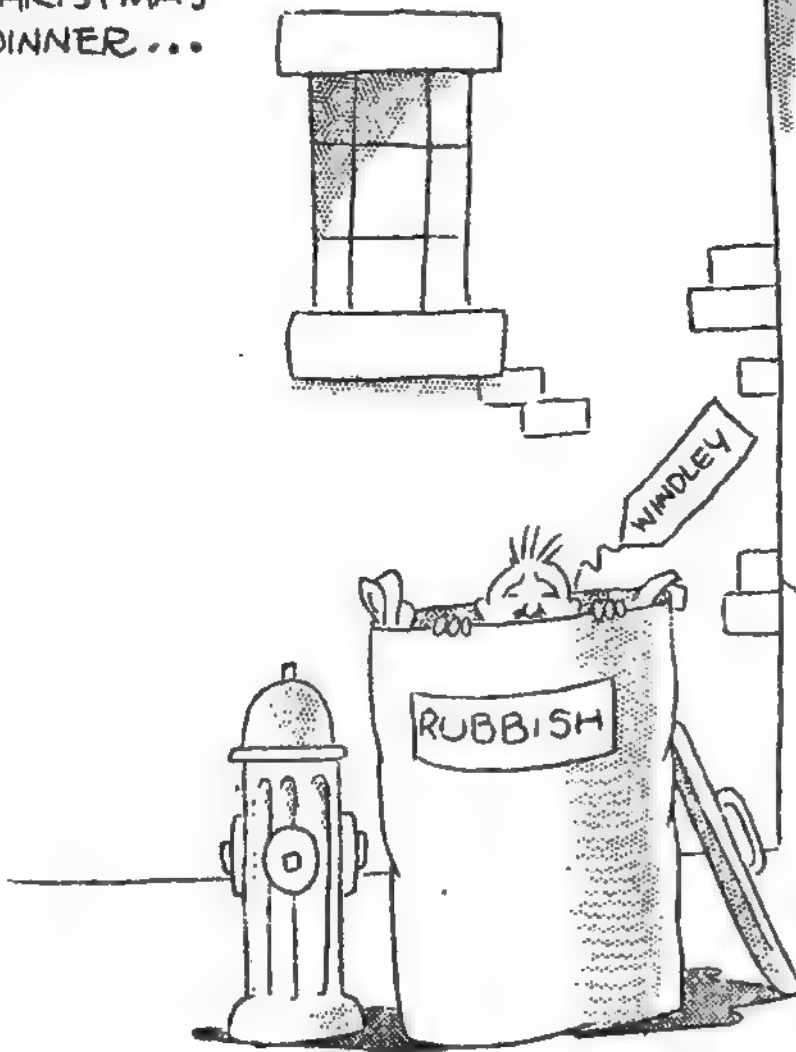
- Act. 1. The Fleischer Fashion Show, Furs, Frills, Fans and Fannies.
Act. 2. A Vest Pocket Edition of Sophie Tucker.
Act. 3. The Hand is Quicker than the Eye. (Hold On To Your Girdles - Gals.)
Act. 4. An Inker with Fine Lines.
Act. 5. The G(un) Men - Ginsberg, Goldberg, Grepstein and Gilhooly.
Act. 6. One of the Weaker Sex with a Powerful Voice.
Act. 7. Two Latins from the Bronx.
Act. 8. One of the Dionne Quintuplets.
Act. 9. A Gypsy. (Traveling Salesman to you).
Act. 10. A couple of Nuts that are Slightly Cracked.
Act. 11. Two is Company but a Trio's a Crowd.
Act. 12. A Bridge Game with Two Dummies.
Act. 13. A Crooner with a Song in his Heart and a Frog in his Throat.
Act. 14. Fugitives from a Minsky Chain Gang.
Act. 15. -----THE GRAND FINALE-----

MR. and MRS. ORESTES CALPINI

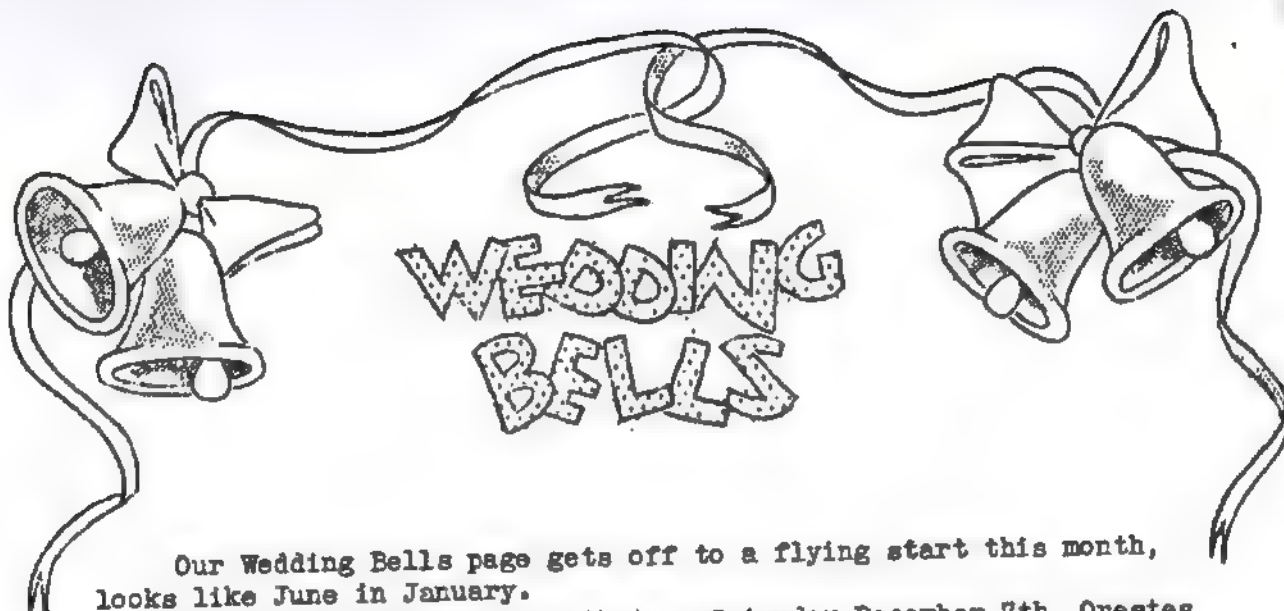
THANK ALL OF YOU
FOR YOUR THOUGHTFUL CONTRIBUTION

P.S. WE BOUGHT A RADIO

THE AFTERMATH OF THE
CHRISTMAS
DINNER...



OH MY GAHD! IF THIS EVER GETS IN THE
ANIMATED NEWS



Our Wedding Bells page gets off to a flying start this month, looks like June in January.

We are happy to tell you that on Saturday December 7th, Orestes Culpini and Marjorie G. McCormick were married. It was another elopement, the second to come to the attention of this department within a month. Orestes and the future Mrs. Orestes were married in Oakland, N. J. and are now making their home in Bloomfield, N. J.

The entire Studio unites in wishing Mr. and Mrs. Orestes Culpini much joy and happiness.

On Saturday, January 11th, Mina Williams was married to Edward Gilbert Morrissey, Jr. in Long Island City. The wedding was a quiet affair, only two friends being present. Some of Mina's friends in the Studio gave her a shower on Wednesday, January 15th.

Mina's wedding plans were a happy surprise to everyone. Mr. and Mrs. Morrissey are living with the groom's sister prior to making their own home.

We all wish the newlyweds much happiness in their new life.

Dick Marion will be married on Saturday, January 18th. As this is being written the future bride is on her way from Los Angeles, California. She is Miss Lillian Forbes of that city. Dick met Miss Forbes while he was working in California, and a romance developed.

They plan to be married in New York and will make their home here.

Everyone extends best wishes for every happiness to the bride and groom.

GEORGE
HILL



"LISTEN TO ME HENRY J. POUTER —
THERE'S NEVER BEEN A CANARY
IN MY LIFE — OUR SON SINGS
LIKE THAT BECAUSE DAVE FLEISCHER
FEEDS HIM BIRD SEED. ON HIS WINDOW
SILL EVERY DAY. —"

COLORING

by Frank Paiker.

The first step in the coloring of a scene is to have all characters and props which animate marked for colors. Presentation of gags and the handling of (or otherwise coming in contact with) props by characters must be given careful consideration. The person marking the scene must check it carefully to see at what point the gag occurs and then lay out colors in such a way as to be sure that the gag is not lost in a maze of characters or in the background. To a certain extent the same principle is followed in the coloring of props. To use a simple illustration.....if a character who picks up an object is colored with a flesh tint, precautions are taken to color the object in a tone which will not conflict with that of the hands.

The drawings selected as the samples are then inked on cels, colored and passed on by the director and head animator who worked on the picture. Meanwhile the scene has reached the coloring department and is being arranged in sets ranging from ten to twenty cels per set for distribution among the opaquers. Individual color schemes are made on certain drawings in each of these sets, using the verified sample cels as guides in marking. Following this the sample cels are forwarded to the background department, where they are used for reference in the rendering of the backgrounds.

Opaque colors are used primarily in the coloring of the cels. Black, white and six tones of gray are used in the coloring of the regular black and white pictures. Each of the grays and the whites are shaded in three tones, namely: Top (dark shade) Middle (medium shade) and Bottom (light shade.) This done for the purpose of eliminating changes of color when an action shifts its position in the planning of a scene. For example: In a three cel scene if a character on the bottom cel is colored white the fact that a middle and a top cel are used over it automatically darkens the white to a tone equivalent to the thickness of the two overlaying cels. If in the planning it became necessary to shift the action of that character to a top cel and the same shade of white was used in coloring it, the sudden change in the tone of the white would become very evident. It is therefore necessary to use the lightest shade of white for the coloring of the bottom cels, the darkest shade for the top and the intermediate shade for the middle cels. The same principle holds true where grays are called for.

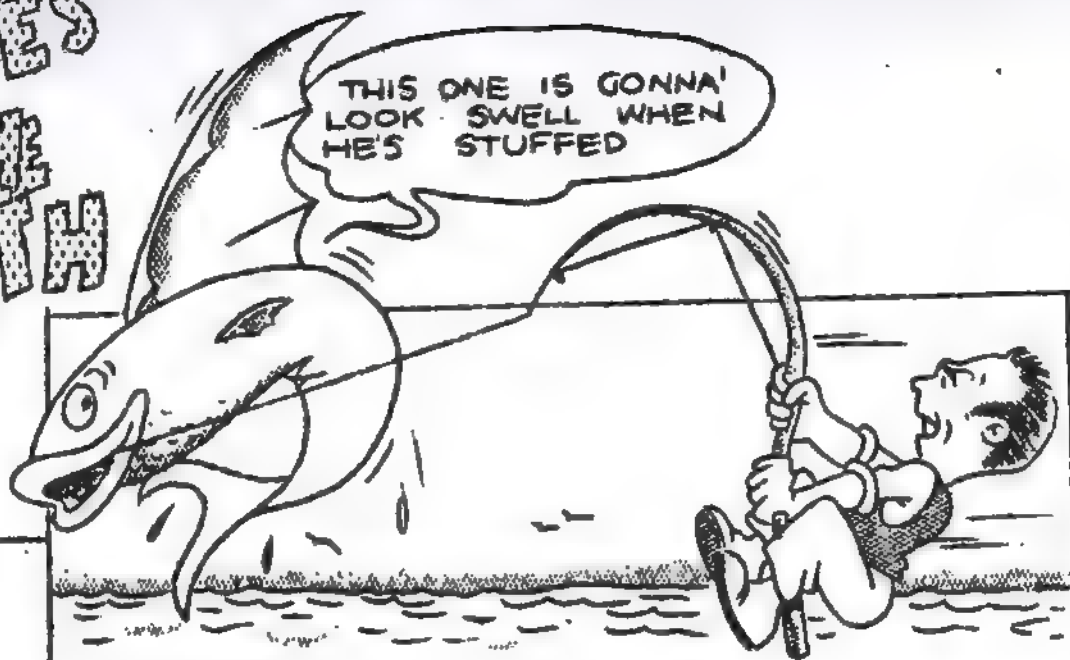
Coloring of colored pictures is basically the same, except that forty three different colors are used. Multiply this by three to include top, middle and bottom shades.

In the process of coloring the cels are turned over with the ink surface face down, and the color is applied on the reverse side. When the cel is completed and turned face up, the ink lines remain in their original state, while the character has an opaque color behind it. Thus when the cel is layed over the background it permits the background to show through only that portion of the cel which has not been colored.

After a final check-up to see that the color scheme has been followed on all cels in the scene, and that the proper shades of color have been used, the scene is ready for photography.

HA-LVES OF THE MONTH

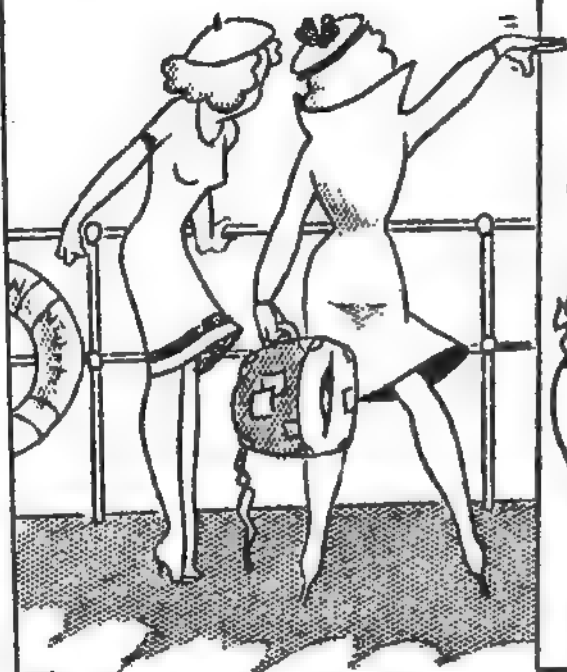
BY
=GILBERT
FOX=



BILL TURNER LANDED A 6 FT. SAILFISH WEIGHING 40 LBS. ON HIS RECENT TRIP TO FLORIDA.... YEAH, BILLS HEAD OF THE STORY DEPT.

HERE ERIC,
IT'S FOR
YOU!

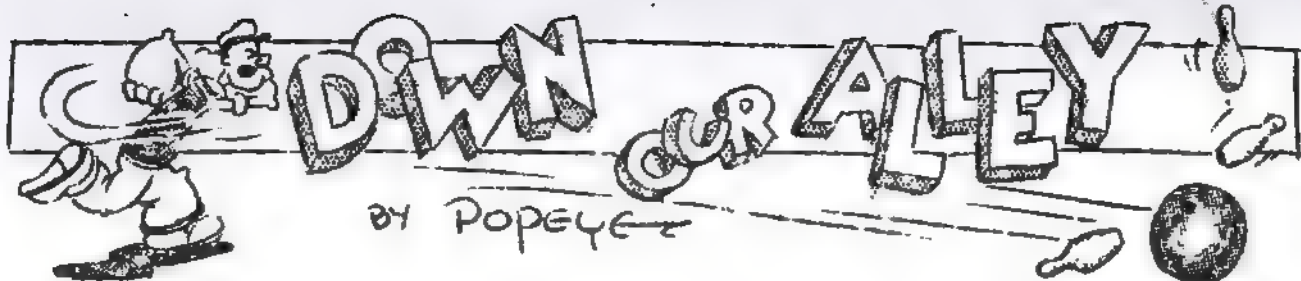
OH! NO, NO
MAX, IT'S FOR
YOU!



VERA COLEMAN AND EDITH VERNICK ARE LEAVING FOR THE VIRGIN ISLANDS ON THE 18TH OF THIS MONTH -



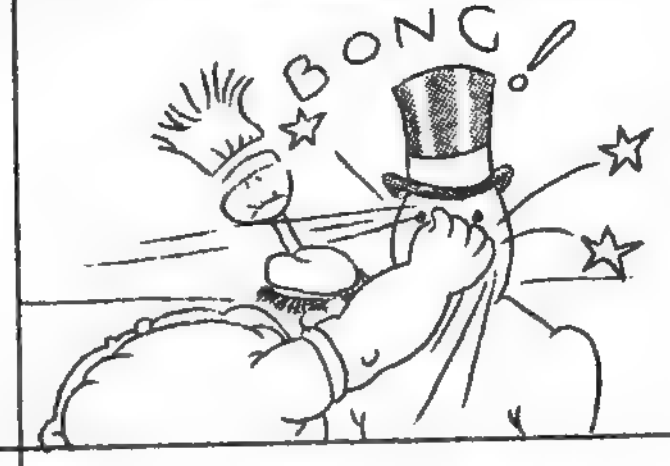
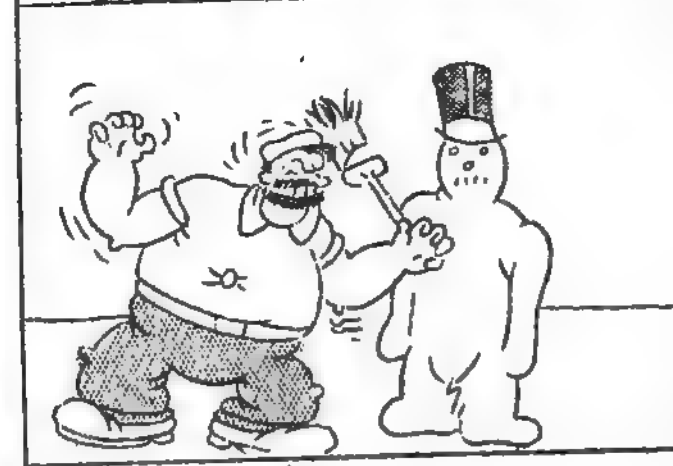
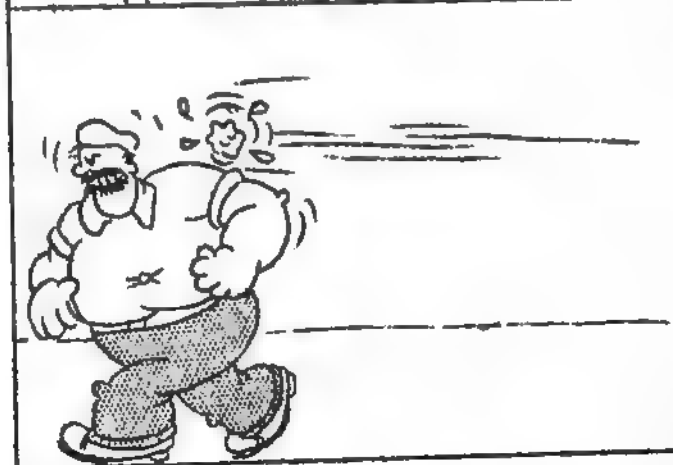
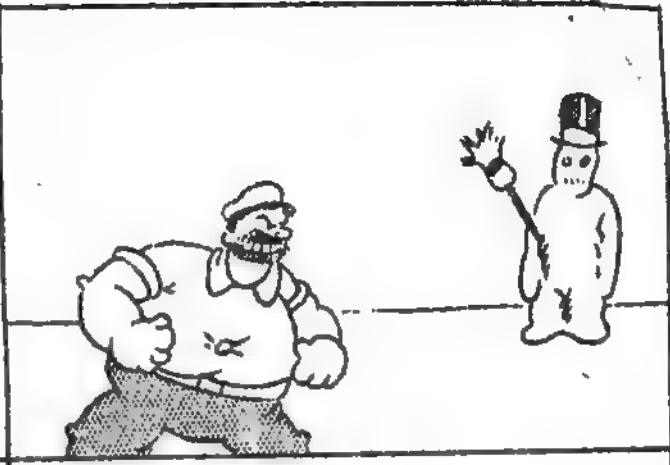
MAX AND ERIC RECEIVED A BRIDAL BOUQUET WHILE BOWLING NEW YEARS EVE. THE PLAYFUL BOWLING CLUB WAS RESPONSIBLE -



I predicted in my article last Munt that the boys would improve like nobody's bizness, but I never thought they'd do like they done. Lis'en to this. "Spinitch" Paiker picked up seven pernts on his average and added six more 'two hunderd' games to his list. He is now only two pernts behind Schettler, who is still dictipator. ... "Wimpy" Schonk picked up nine pernts and two pounds. He also bowled a 230 score in one game that was a sweet patootie. ... Gilmartin added six pernts to his last Munt's average and moved ahead of Lou Fleischer in the standin'. ... Bowsky and Kneitel bot' picked up two pernts each and Sparber and Bowsky moved up from fift' and sixt' places to fourt' and fift' respectfully. ... But the man of destiny was "Twisker ball" Buchwald. He added ten pernts to his average; jumped from tent' to sevent' place in the standin' and then done the impossible and win'd the Studio cup off'n Schettler with a 254 score. An' that's a fack!! ... But fame is frickle like a woman. Sammy just got his prize cleaned, polished and restin' on the mantelpiece when, I'll be a landlubber if Schettler don't bowl a 256 score and take the bloomin' trophy RIGHT BACK AGAIN! It goes to show that class will tell an' me hat's off to the blarsted swab Schettler who's got it. An' tha's also a fack! Blow me down if that ain't enuff excitement for one Munt in any league. ... Seymour Kneitel comes to the alleys now all dressed up in a new bowlin' ball and shoes. He's havin' difficultinies be- course the ball and shoes hasn't learnt none of his bad habits yet. Arf, Arf, Arf. Speakin' of Seymour, I'd like to know what he thinks about while he's aimin' the ball. ... Max and Dave Fleischer were bot' kinda on the sick list durin' the Munt. Nothin' very seriousk though. They bot' had a pain in their back.

Our guest bowler Ben Schlopt always acts like a gon'leman, but he bowls too gorsh d rned blarsted good! Here's how they stand:

<u>PLAYER</u>	<u>GAMES</u>	<u>AVERAGE</u>
SCHETTLER	77	177
PAIKER	77	175
D. FLEISCHER	33	165
SPARBER	77	163
BOWSKY	61	163
M. FLEISCHER	77	162
BUCHWALD	77	158
TURNER	40	158
KNEITEL	68	156
GILMARTIN	61	151
L. FLEISCHER	66	148
SCHENK	77	145
STIMSON	47	134



The RAMBLING REPORTER

DID YOU MAKE ANY NEW YEAR'S RESOLUTIONS?



Bill Seeschnaf:
"Yes, I made one.
I decided to make
some new friends
and to 'heck' with
my so-called old
ones."



Izzy Sparber:
"No. Why should
I make any resolu-
tions? It isn't
that I'd break
them, I really
have none to make.
Smoking is my
only vice. I'm
the perfect man."



Sydel Solomon:
"No. I never make
resolutions, I don't
think it is neces-
sary. If I want to
do anything I will
or won't. So why
make resolutions."



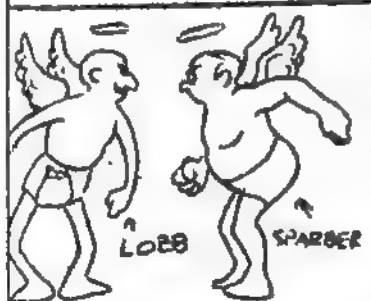
Eddie Nolan:
"Sure. To come
in early, but I
broke it already.
I can't start
things in the
middle of the
week. Starting
Monday will be
the real test."



Jeff Price:
"No. I never make
New Year's resolu-
tions and I don't
think anyone else
does these days.
You can't keep 'em
anyway."



Mary Hilliard:
"No. Because I
am perfectly
happy doing the
things I do today.
I've no need to
make any. I had
forgotten there
were such things!"



Anton Loeb:
"No. Why should I? I'd be liable to break them anyway,
besides, I hardly need make any, I'm the perfect man."
(Ed. note: What another?).



YEAH—IT'S A SWELL MAGIC TRICK, HOLMDALE
BUT I'LL GIVE YOU ONE MINUTE TO BRING
BACK MY OPAQUE DEPT.

Lillian Friedman's

PREVIEWS...

BETTY BOOP AND HENRY

Animation by:

Sam Stimson Herman Cohen
Wm. Lokey Frank Endres
Lillian Friedman Ted Vosk
Myron Waldman

Scenario by:

Dave Fleischer
Izzy Sparber

Henry, the little fellow with the elongated head, who says little but can do much mischief in his dumb innocent way, is introduced to animated cartoons in this Betty picture.

The "funniest American" passes a pet shop where Betty is in charge. She lets him take care of the shop to earn the pup he wants to buy, and while she's gone, everything goes haywire.

Henry opens all the bird cages to dust them out and the birds escape. Imagine Betty's chagrin when she returns to find all her birds in the street, on rooftops and telegraph wires. Finally Henry coaxes the birds back by the clever device of putting bird-seed on his big bald head.

There is some awfully cute acting in this picture, between Henry and Pudgy, where Henry does tricks and the pup tries to imitate him.

SOMEWHERE IN DREAMLAND

Animation by:

Roland Crandall Seymour Kneitel
Eli Brucker Abner Kneitel
Dave Hoffman Wm. Henning

Scenario by:

Story Dept.

This is the first picture the Studio has made in the new three color Technicolor process, and every opportunity is used to bring out the beauty of this new color process.

The story is concerned with two poor waifs who go to bed with empty stomachs and ragged coverlets over them. They dream they go to a beautiful land of plenty, where clothes really grow on clothes-trees, and fountains gush real sodas of every imaginable flavor.

The kids have a grand time, they scamper through this dreamland, ride on a merry-go-round made of animal crackers, and pluck ice-cream cones from near by bushes.

When they awake from this lovely dream, it's not to disappointment as some kind neighbors have provided a feast and toys for them. The story has a very happy ending.



POETS

PAGE

OH YEAH!

By Edith Vernick

Oh yeah! Well here I am again,
Youse think I am a pest
I know, but this time honestly
I'm writing "By request".

Now not so very long ago,
While walking through the hall,
A guy said, "Edith, can't you make
A poem for Carl and Saul?"

It seems both names are so alike,
They sound just like Pig Latin,
Carl Wessler or Saul Kossler,
One is thin and one is "fatten".

I bet by now you're mighty glad
That I am going away,
So sorry, dears, I'm coming back,
And more poems I will slay.

I think yiz all are jealous,
Just because I write s' well,
At least I get publicity,
So there now, what the H--l!

TO JACK

By Roberta Whitehead.

Jack Ward is a versatile guy,
To him, dancing's as easy as pie,
He can triple or break
Not a tap does he fake
And if you think it's easy...just try.

A LEAP YEAR LETTER.

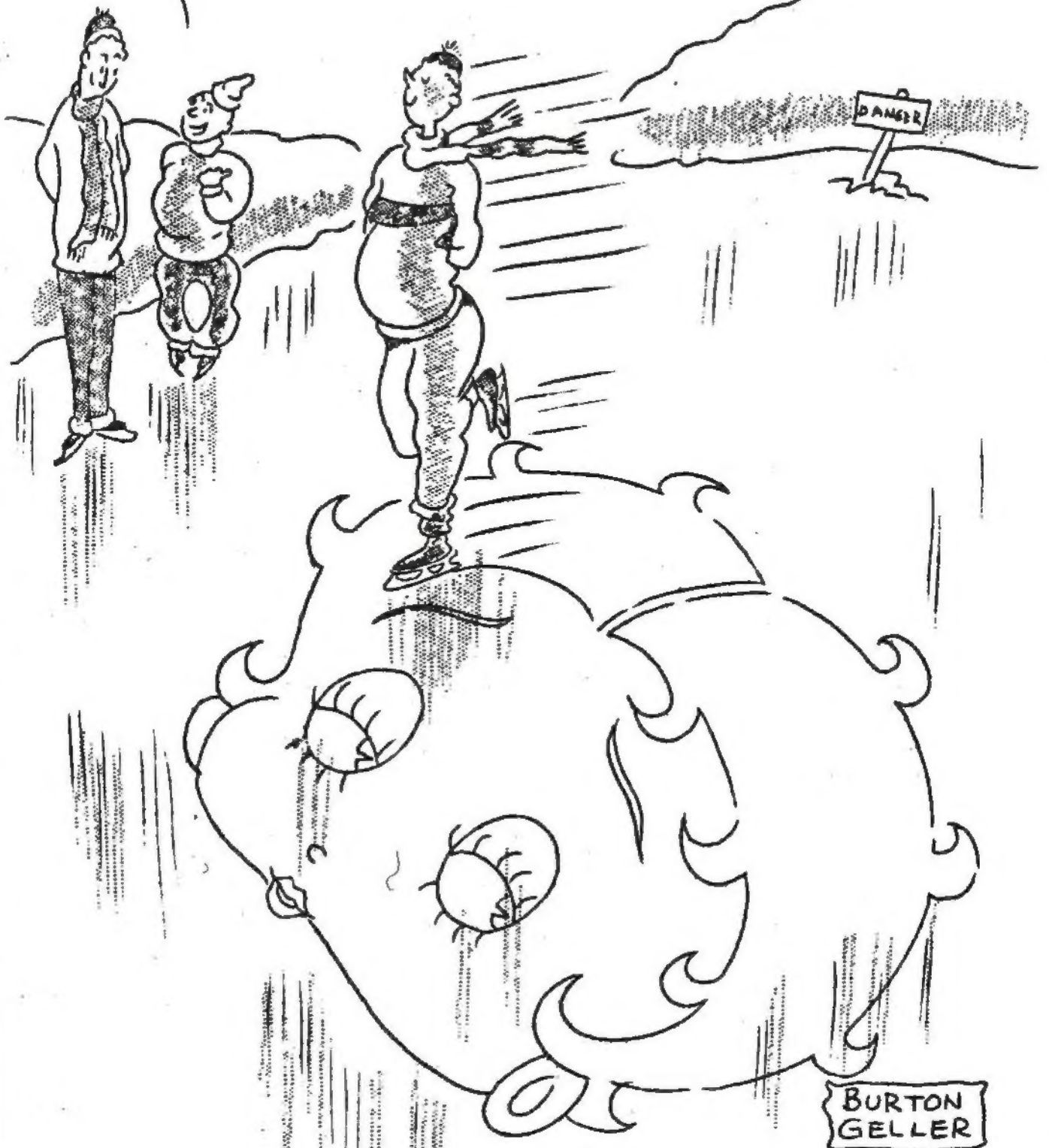
Now that it's Leap Year, permit me to say,
What I've kept a dark secret for many a day,
Long have I cherished and worshipped you guys
'Til I think it my chance to put some of you wise.

My heart pitter pats when Tom Moore appears,
And a smile from Graham Place and I blush to my ears,
Izzy Sparber's "hello" sends thrills up my spine,
And I'm groggy for days when I see Milton Fine.

Sometimes when I meet Willard Bowsky by chance,
I'm completely baffled as if in a trance,
Myron Waldman's another that makes me feel weak,
And Ted Vosk sends my blood pressure up to the peak.

If I was a Mormon I'd hire a big hall,
And have a mass wedding and marry you all.
But since I can't do this, you can't all be mine,
I'll have to be happy and remain.....Sadie Klein.

HE'S AN INKER AT
FLEISCHERS'



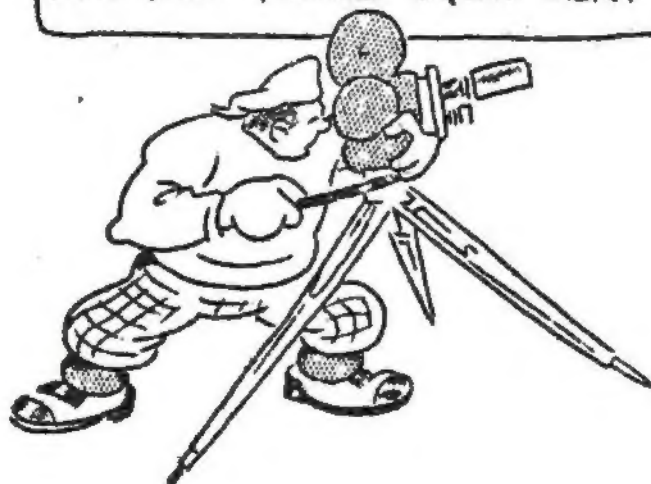
DID YOU KNOW THAT--

JACK RUBIN



BEN SCHWARTZ - WAS ONE OF THE FIRST PEOPLE THAT FREEZING BEFORE OPERATING WAS TRIED ON.

SAM STIMSON OWNS AND OPERATES A COUPLE OF THOUSAND BUCKS WORTH OF AMATEUR MOVIE EQUIPMENT



LIZZ HIRSCH'S HANDS WERE USED IN A SOAP AD.

DOWN THE STUDIO LANE

Edith Vernick and Ted Vosk used the Christmas Dinner as an excuse to make up. The boys in the machine shop broke out in swell new uniforms. They're gonna give us a group picture for the next edition of the paper.....This should boost the sales. Doris Foury gained several pounds also freckles on her recent trip to Miamah. Nick Tafuri is to be congratulated on his engagement....must be in the air. Why do the boys in Willard Bowsky's group call Bill Sturm "Lilacs"? Hal Seegar and Tom Moore have added another accident to each of their records. The Bowling Club received a surprise t'other week when they learned their guest bowler Ben Schlepp has been secretly married for two months. The boys in the background dept. have started a bowling team and will soon be in shape to challenge the regulars. Better watch that cup Charlie!

Harold Abbey and Vita Fischman seem interested. We've discovered who Sam Robinson's daddy is.....it's the "Ghost" outside the Rivoli Theatre. Leslie Zauner got some swell pitchers of lots of you boys and girls at the Christmas Dinner. Marian Hutchinson is now a member of the Inking Department. Selma Ginsberg received a cake from one of the inkers for her birthday, only it wasn't her birthday. She almost decided to get married and use it for a wedding cake. Norma Fain and Janet Fay repeated their luck of last year and won a prize again this year at THE dinner. What is this a system? Wanda Silvey and Alexander Kay were recent Broadway strollers.

This Christmas Dinner was a huge success. They're getting better every year. Max started the festivities with a grand speech with a surprise tag on the end in the form of another "Service Certificate". The show was opened when our lovelier lassies displayed their gowns and figgers. The latest of the Parisian and Venician fashions whisked through the gaping audience. Some of the boys of the Inbetweening Dept. and Frank Paiker supplied the comedy relief with some far fetched fetchions. Millie Figlozzi scored a decided hit, convincing us when we want someone to sing a red hot rhythm...we'll have "No Other One". And she sure went to town with "Yankee Doodle". Herbert Holmdale (wonder where all those brushes disappeared to) delighted us with some clever sleight of hand stuff. He had everyone fooled, but confidentially he did it with mirrors. Sydel Solomon, our Torch Carrier, came through in grand style, carrying the torch to the bitter end. The G Men gave us a few minutes of swell entertainment and real laughs. Dave Tendlar, Izzy Sparber, Nick Tafuri, Bill Sturm, Graham Place and Eli Brucker deserve a big hand. Izzy in the role of Max Fleischer, was more like Max, than Max is himself. Mina Williams, the little girl with the BIG voice rendered two delightful songs, her voice reaching way up thar. Pauline Kaufman and Joe Oriolo, that pair of graceful dancers did a mean Rhumba, if ya know what we mean and encored with Truckin'. Sam (Sonny Boy) Robinson supplied much hilarity with his baby act. A couple of songs and Sam, the little squirt, was chased off the stage with a soda squirt. Hey Becky! Anton Loeb sent his booming voice through the strains of the "Song of the Vagabonds" and "Play Fiddle, Play". Whatta voice, whatta voice. Jack Mercer and Tom Moore were one of the shows high spots. A radio amateur act, a bit of opera and some swell impersonations of Haile Selassie and Mussolini gave us plenty of rib ticklers. Selma Rosen, Neil Sessa and Jay Richards indulged in some enjoyable close harmony. Dave Tendlar again came to the fore with Al Windley as his stooge. T'was great stuff, that ventriloquism, we didn't know